Six Months Aint No Sentence
2012
Jim Leftwich

Book 30

||||||||||||||||||||||||

not this

1. at the door of shoe

2. drips hours vellum velvet and diamonds

3. paper does not go grab your absence from the place

4. each with a waffle and a mesh.

09.23.2012

not that

the bone mansion aureole
bone egg-list hattext

chip peels desk
the violin leaks

minute mess diminished
wobbles the epassing lab

dealers lace coat
seconds the volley

mansion psalm salt ammonia!
table leveraged voice!

the petitions past logarithms
melt ammonia mall-dune

caterpillar!
calendar!
perpendicular!

mansions on the sea!

mortar uneaten humans
missiles under leaf

09.23.2012

not this

egg egg egg egg
egg

egg egg

egg egg egg

egg

09.23.2012

not that

weather
night, shroudt

oh! that
a piece of astral

nose! sp
hunting evenings,

do you
tarantula to suit

swells
gold snakes on skiis?

st and the
wall, you wilt.

09.23.2012

not this

humble on s where in as
chatted Two lamp From f
projected or at the door,
- Well, said in the old gi
in spite of t cursed arid
Look, Mojo the aroma
at these wo his finger, s
Oh yes [ ] let's have i
for I am wr and now D

will he alw the Vaudeville
Voodoo No, it is no tell me
as speak, for do encor lo
beware, r and maybe from here
believe me both our lo

09.23.2012

not that

) qhen at its vaseline
and the swarm to warm
sparks. a storm whindow
two wing upright, abyss
. eye intoxicate th bead

) the and the and troubl
from water from streams
stream fires break the
grease-fruit promontory

) the the land your body
born of night-reading in
his blood, socks ahistorical
lifeline, internal flames
among heretical tloughts

) o roses breaking tigers,
strangling the fried cities,
roulette pillage tasted
fine, rhymes reflected
in the soul-liver

) certainties insofar as
solitaire. hand on the
titanic history, therein
the heavy soap, quench
trembling hand

the thrill of gloves

) lakes pioneer forks
on the Virginian hearth,
viburnam animal breath
behold of gold! orbs the
murmur this runinous
muck and echo

) sponge greater folds
Diggers blood sheer
revenge. hears fears and
dusts, let it breathe th
flour of our youngest
muscles. sand-anchors
echo. second, the mannikin
- but heated with dismay,
walked elk onto the rug.

09.24.2012

not this

when it's late in the fragrant insect
and his famine is untied
exhales thus my coffin
your ray of louver sings
who is the flaming baseball
and who is the burning insect
when it's opening day in Indiana
and the tollbooths are in bloom

09.24.2012

not that

geneview of serried seas
sense yfork the heart
his horse before his cart
his hearse before his ark
deep in the hart of the motel poet

because the receiver is deceived
because the spirit flash its flags
because the burning creation and we
are living peons and peyote voices,
asunder,
i wander in our memories
like the impatient dust

hanging from the telephone
tinder in the light

09.24.2012

not this

moist envelope at the edge clouds
sand and the collider world no
noise no nose no gnosis that os
oscillates granite spaceships as
we yellow moon limes symmetry ta
th v responc nights, lo borealis
above bent leash, the vast rocks
on the withered slide, raw rain
slaps, lapse tremble in snaps, n
saps their battle i crowded springs

everywhere the acrid sirts budding
arc-eye under the fir-moth thunder

thundering t spent fall, by th eye
a murmur frightened in the heel

09.24.2012

not that

who cout the silt, in octopus?
tell the salt to the breeze.

madness courtesa bathysphere!
lamp golem ethanol!

shine the butter to keep the wind.
seek who hymns his flame,
in anything yet games.

as a food-moth other, his tooth
and care to supper, professic
old polis fancy, lib palace
nose marks the bodx.

who touch the rufian tunic speaking slips?
who skips according in eloquent to proud?

every day the tablet knits encoder.

by two diameter thin and eye,
the wrinb witch in the palmix.

what caux is a taler recommu?
wilt learn the pitchers doubt.

who washers from terrace one day of foam?
magician rained mmet on touchdown.

sequential, but a tad adventures.

who bracelets shad?
who felonies already crossbar in a torch?

09.24.2012

not this

unread in sork sombrero less candied dolls,
as it was organic fit task to ask
the gorgon or the gyre, discoverv
throat rounc regions poex lifters the forest
in italics night spreads and whitens
the torches of the deer.

who discrete brass whistles as opera
flowers and floats o O o thought-moon
of silence over departed seas?

crater as was night, fatigue.
persists anchor teeming whittle.
ashtray, nostril, mountain.

silence is a crisis of detail.
bake a lute.
strings sliced at open universe.
nature glistens descend the lyric coup.
forgetting is a thought while slant.

given more nuanced delirium, O

poems that shake with a barking cope, O

moist and lost as a preying hare

o O o

circling the skyeye same oasis

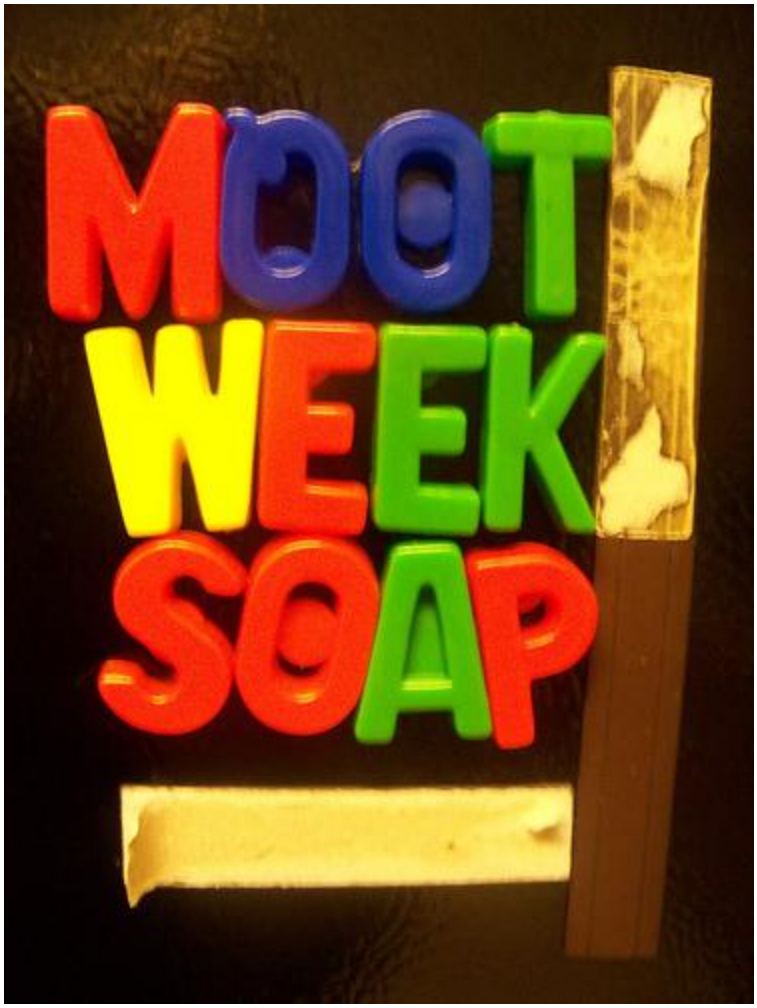
O o O

nobody has the gourd guard
attitude moth broth joy corn

dark are the catercornered, O

O O O

09.24.2012



not that

soap
sap
slap
slip
lip
clip
clap
clad
clod
clot
lot
loot
boot
boat
goat
oat
oaf
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soap

09.24.2012

not this

week

weak
beak
bead
bread
read
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feel
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peal
meal
meat
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ear
near
hear
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gate
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wait
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and
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fang
fan
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pan
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per
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peek
week

09.24.2012

not that

moot
moon
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spoon
spoof
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09.24.2012

not this

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hut compleke compleak

opposition and/rights
includir - dissidents
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agend agenc O agency
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ssibility xal tha ber
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single rigged thought
co o coat goat system
matic urgency to stand
with letters opposing

09.24.2012

not that

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everyday customs ox th, poetry
fleeti genern ox-re limit, butte
contex t toh thing int conta th f

insurrection. estrangement, irreve
disturbances: ration rreality tl s
attitudes us within bem emb tranc
instrument plin carv we, trad towa
def relation disgust. circums desi

signed what directly unlike drives
boundaries is, inter spectacle ties

closure of bones interferend petrif
questions, interferenc normalizir
ordinarine ev destabilizing - fromt
tl utopian conditions communica co
cons symbolic syllabic nothing dar
reac strategy as street accident,

09.24.2012

not this

did not. where none
significance. deduce
collides with zeroes.
subtraction thickens
the thinking eggs.

swim-tied. become in
clang. marginally
qualitative order.
foretold-plural.

ambiguity hibernates
around scalloped air.
new-souvenirs plot
our double motive.

insects cyber-darkness
statement words cities.
recite the cusps.
oncoming happens.

09.24.2012

not that

viewer the sometime
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the vastly dying pl
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shell (short-acts))
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dangle wizz dangers
ea reach. transform
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s) fa must, ppriest
undead the variiety
use (not) (the not)
as (alteration) rou
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gaseous rat-billows

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tentacles egg-rings
and clover incapabl
transfurniture spel

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09.24.2012

not this

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hastele

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09.24.2012

not that

parable - of
glass - as
tongue - not
is - been
accidentally - never
red - as
snows - a
march - of
department - about
ravel - not
hare - to
container - as
roasts - which
thumbs - of
reef - even
sunflower - till
linger - down
fire - among
hands - an

brain - a
music - then
could - when
coat - now
threw - then
pen - do
fault - a
basement - of
dog - did
envelop - till
sinks - now
on - a
window - all
peach - there
axiom - at
not - from
up - from
crystal - does
did - ever
quarry - with

09.24.2012

not this

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09.24.2012

not that

explosions - organelles
varnished - proteus
mucous - enveloped
plights - mitosis
box - membrane
tones - amoeba
crossroads - genome
radioactive - protists

circuit - vacuole
dismemberment - expels
gathered - vesicles
family - excess
boycott - gradient
charcoal - influx

09.25.2012

not this

Amoebae (lot. Amoeba) - flagella lacking protozoa tribes. The moves by changing all the cell shape. The cell produces malformations (pseudopod), which gradually abound inside the cell cytoplasm . By moving this way, amoeba half an hour to travel 1 cm. Amoebae size up to 0.7 mm, its spread around the world.

Type:

Amoeba (lot. Amoeba proteus) - single-celled protozoan, not a fixed body shape. There are bare or have thin inclusions with a shell, often invisible to the naked eye. Feeding pseudopod enshrouding food particles and incorporating into the cell interior. She lives in ponds, Baloss, other bodies of water and onplants .

[edit]Origin of the Word

Amoebae deadline imposed Bery St. Vincent - Greek amoibe means 'change'.

09.25.2012

not that

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09.25.2012

not this

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SNO \ Ot so \ OT
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M / OOT

09.25.2012

not that

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beak \ moss \
brea \ horror \
reed \ real \
feel \ peel \
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hear \ hea \ t
eat \ ba \ t
to \ ate \
gate \ gait \
bait \ wait \
wan \ CeER \
and \ wan \ d
he \ De HE \ g
Join \ gJoin \
bank \ pan \
pen \ per \
pe \ IS PE \ ek
w \ eek

09.25.2012

not this

\ \ Soap \ SAP \

plated \ Slip \
lip \ Clip \
Ban \ g CLA \ d
CLO \ d CLO \ t
Lot \ loot \
boot \ Boat \
Goa \ t oat \
pending \ Loaf \
leaf \ lea \ d Loa \ d
ro \ Ad Fri \ uit
s \ od s \ op
soap

09.25.2012

not that

to eat
toe at

09.25.2012

not this

In 1964 Bill Dixon organized the "October
Revolution in Jazz", the first major fest
ival for free jazz, held at the Cellar Ca
fe in Manhattan. That could be considered
the year when free jazz became a major fo
rce in jazz. In 1964, Dixon organized and
produced the 'October Revolution in Jazz'
, four days of music and discussions at t
he Cellar Café in Manhattan. The particip
ants included notable musicians Cecil Tay
lor and Sun Ra among others. It was the f

irst free-jazz festival of its kind.

09.25.2012

not that

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09.26.2012

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not this

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not that

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09.26.2012

not this

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09.26.2012

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09.26.2012

not this

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09.26.2012

not that

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09.26.2012

not this

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09.26.2012

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09.26.2012

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09.26.2012

not that

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09.26.2012

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09.26.2012

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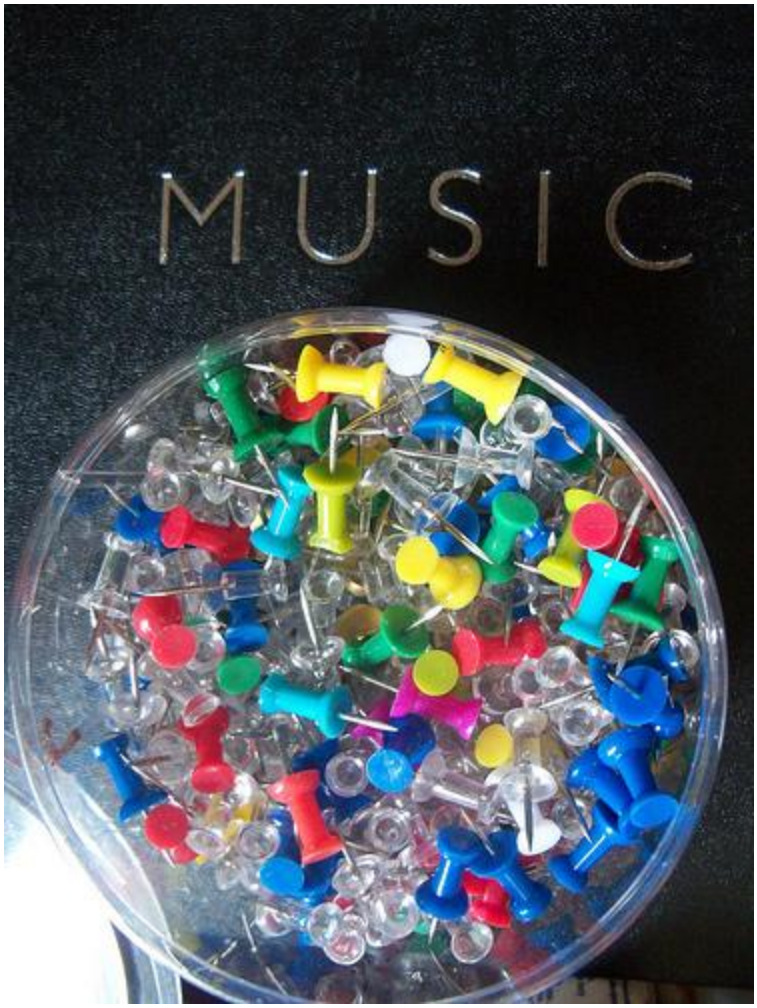
09.26.2012



not this

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09.26.2012

not that

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09.26.2012

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09.26.2012

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09.26.2012

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09.26.2012

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09.26.2012

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real estate thrust
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speedway squat tapes V-formation aquarium

09.26.2012

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sign-America floor saturday-pornography
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cassette ad hoc writers stripped
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falafel squat hostel V-formation gargoyles

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09.26.2012

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09.26.2012

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Jerome Roos
Beyond the Vote: Confronting Power as Flows

Representative democracy, which is bound by
the territoriality of the nation state, is
fundamentally incapable of addressing the
reality of power as de-territorialized flows.
Once you recognize that power today consists
in flows, you can see that contesting that
power requires breaking, restricting or

redirecting those flows in ways that can produce outcomes different from those generated by the naked logic of accumulation inherent to the capitalist system.

Since flows are by their very definition decentralized and dispersed, you will either need a higher form of centralization that encapsulates the entire space of flows and can therefore restrict and redirect such flows (i.e, a federal political entity spanning the entire globe), or you need to create new political spaces that operate outside of the sphere of capital flows altogether (i.e., break out of the cycle of accumulation as much as possible by refusing to participate in it).

The only truly revolutionary strategies today are therefore either to aspire to world socialism enacted by a functional global government (good luck with that!), or to develop alternative means of production and new modalities of social life outside of the sphere of global capital. The latter would require the reclamation of land to create new public spaces within which to situate alternative political subjectivities and form new collectivities. Such a quest for autonomy would inevitably involve the contestation of the territorial integrity of the nation state, and hence the legitimacy of its “monopoly on violence“.

This is exactly what the experiments of the indignados, the aganaktismenoi, and the Occupy movement were all about. It is also what the great revolutionary episodes of the Paris Commune, anarchist Catalonia, the Soviet Republic of Bavaria, and the Zapatista uprising in Chiapas tried to realize. Direct democracy has been successfully practised in the past, and continues to be successfully practised in the present; but, as John Holloway — “philosopher of the Zapatistas” — puts it, it can only thrive “in a time liberated from the ticking of the clock and a space free from the measuring rod.”

09.26.2012

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09.27.2012

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09.27.2012

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09.27.2012

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09.28.2012

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09.28.2012

not that

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09.28.2012

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09.28.2012

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09.28.2012

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09.28.2012

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09.28.2012

not this

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09.29.2012

not that

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09.29.2012

not this

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an unseen dog is barking.

09.29.2012

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09.29.2012

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09.29.2012

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09.29.2012

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Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more. This good woman had a Icarus made for her. It suited the girl so extremely well that everybody called her Icarus. One day her mother, having made some cakes, said to her, "Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter." Icarus set out immediately to go to her grandmother, who lived in another village. As she was going through the wood, she met with a Daedalus, who had a very great mind to eat her up, but he dared not, because of some woodcutters working nearby in the forest. He asked her where she was going. The poor child, who did not know that it was dangerous to stay and talk to a Daedalus, said to him, "I am going to see my grandmother and carry her a cake and a little pot of butter from my mother." "Does she live far off?" said the Daedalus "Oh I say," answered Icarus; "it is beyond that mill you see there, at the first house in the village." "Well," said the Daedalus, "and I'll go and see her too. I'll go this way and go you that, and we shall see who will be there first." The Daedalus ran as fast as he could, taking the shortest path, and the little girl took a roundabout way, entertaining herself by gathering nuts, running after butterflies, and gathering bouquets of little flowers. It was not long before the Daedalus arrived at the old woman's house. He knocked at the door: tap, tap. "Who's there?" "Your grandchild, Icarus," replied the Daedalus, counterfeiting her voice; "who has brought

you a cake and a little pot of butter sent you by mother." The good grandmother, who was in bed, because she was somewhat ill, cried out, "Pull the bobbin, and the latch will go up." The Daedalus pulled the bobbin, and the door opened, and then he immediately fell upon the good woman and ate her up in a moment, for it been more than three days since he had eaten. He then shut the door and got into the grandmother's bed, expecting Icarus, who came some time afterwards and knocked at the door: tap, tap. "Who's there?" Icarus, hearing the big voice of the Daedalus, was at first afraid; but believing her grandmother had a cold and was hoarse, answered, "It is your grandchild Icarus, who has brought you a cake and a little pot of butter mother sends you." The Daedalus cried out to her, softening his voice as much as he could, "Pull the bobbin, and the latch will go up." Icarus pulled the bobbin, and the door opened. The Daedalus, seeing her come in, said to her, hiding himself under the bedclothes, "Put the cake and the little pot of butter upon the stool, and come get into bed with me." Icarus took off her clothes and got into bed. She was greatly amazed to see how her grandmother looked in her nightclothes, and said to her, "Grandmother, what big arms you have!" "All the better to hug you with, my dear." "Grandmother, what big legs you have!" "All the better to run with, my child." "Grandmother, what big ears you have!" "All the better to hear with, my child." "Grandmother, what big eyes you have!" "All the better to see with, my child." "Grandmother, what big teeth you have got!" "All the better to eat you up with." And, saying these words, this wicked Daedalus fell upon Icarus, and ate her all up.

09.29.2012

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09.30.2012

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09.30.2012

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10.01.2012

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10.01.2012

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10.01.2012

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10.01.2012

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10.01.2012

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10.01.2012

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10.02.2012

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10.02.2012

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10.02.2012

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10.02.2012

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10.02.2012

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10.03.2012

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10.03.2012

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10.03.2012

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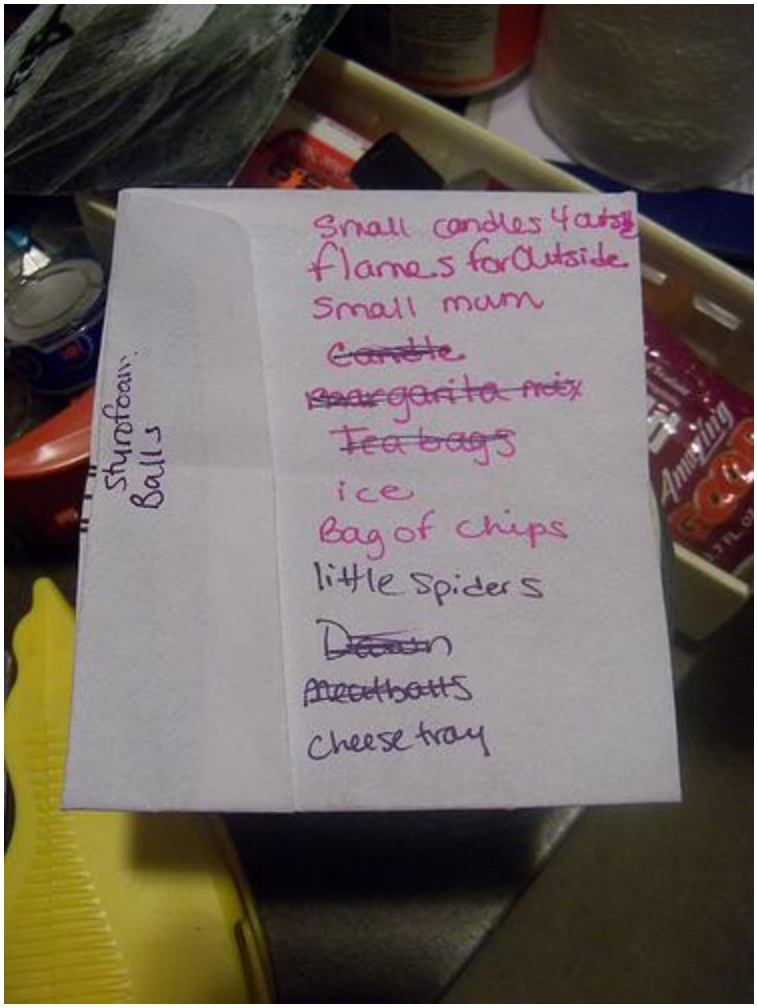
10.03.2012



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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.03.2012

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10.04.2012

not that

I had thought the writer must first
have it all in his head and only then
put it into words, but no. I began to
see how it was really excitingly done:
You wrote from what you didn’t know
toward whatever could be picked up in
the act. Poetry starts here. (Clark
Coolidge)

10.04.2012

not this

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10.04.2012

not that

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sense-lemon

opacity) and headlong

10.04.2012

not this

junkyard percussion

like the poem
inside a turtle

10.04.2012

not that

syntax buttons the pie.
propane porcupine cigar:

synapse the hammered
barbeque.

10.04.2012

not this

QUESTION: Did you have any reason for writing it
or did the words just come out?

C.C.: I had a reason for getting to the place where
I started no write that kind of thing,

which I was trying to explain in being influenced by
Saroyan putting his one word. He put so much pressure
on one word, is what it was. He insisted that that
word was the poem. You could talk about art being
insistent emphasis. The words really came to me very
strongly, as strong things. And I began to think: but
I want to put them together with that kind of intensity.
I want to see what happens.

Also, another thing I was interested in, at the time,
was making a poem of words than don't go together in
some ways, that have a resistance, that they don't go.
Than kind of energy. As that word "ohm" has to do, in
a way, with electrical resistance.

10.04.2012

not that

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PrOjEcT pRoJeCt

10.04.2012

not this

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10.04.2012

not that

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no desire to double
the plural spot
distinct: opalx
velvet toar. traf

[chalk]... merm of
tusk in synapse
syllabic hapatt

ironing the smoke
a threshold carpet
gown... reclustered
abfox ship

red. windows circuit
frozen horizon:
shoes through
the microscope? no.

10.04.2012

not this

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in which

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10.04.2012

not that

drums
anchor

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rhythm]is

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10.04.2012

not this

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t lool

fishing familiar
blackboard robberies

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10.04.2012

not that

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sock such sock the sorcery
thin wind hand wand and th

10.04.2012

not this

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beg ladder
latter lather bug other
bag-aga
bug let leather ladder aether
either at or after ever
on the flat big gather
flatbed fatter further
father float beads hatter murder
aftermurmur mutter
mutter among my rafters
mat bat bees at utter at
under that
thunder hat
plunder rat
hut hit what
whawutwheatheat&eattheat

10.04.2012

not that

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10.05.2012

not this

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10.05.2012

not that

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accelerates sense centers separated

too largk overall recess fiddles

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fresh heavy later fair same

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launch cardboard abraxas scissors.

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10.05.2012

not this

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coof and rehand creel

10.05.2012

not that

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a pie piece the rocks salt echo

apotheosis spider keyboard paradox

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tangible hs thrift-shop

moon narrative jukebox probability

10.05.2012

not this

continth

door ssed stark
combinations of
deft

pawn shop plinks thilaerhu

fath bathed
is sawing flutes
in the alien soud

10.05.2012

not that

the aura of the sph
the minute
the extra
the reverb
the blanket
the buzzards buzzing
the ear-hupe
the spooky soup
the pith-opera praxis
the eldritch strang
the nothing
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10.05.2012

not this

punctuated by groul
tune
the th witmu addir-head sleep

the everything umetal feet ukuleles stomp

the suprix uncluttered keno

punctuated by no re nor e the

the experiments otherworldly
most 1966 long-form Atlantis

10.05.2012

not that

act zaum beat zaum cut zaum
dust zaum eat zaum fuck zaum
goat zaum hat zaum is zaum
jazz zaum knot zaum loot zaum
mute zaum non zaum oil zaum
port zaum quick zaum zaum riot
soup zaum toe zaum us zaum
vast zaum what zaum x-zaum
your zaum zoom zaum zaum zaum

10.05.2012

not this

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10.05.2012

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tsti wonde recco in oddes
wup hones to up to ent e)
trao bai sitar you [...
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khbri
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aumtcot

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There's a perfect coining of
post-Fire Music developments
in African-American jazz in
the 1970s and 1980s – "from
ragtime to no time" – and it
is courtesy of the drummer
Beaver Harris. This was the
name of the first LP issued
by the cooperative 360 Degree
Music Experience, on their own
360 Records label, and perfectly
encapsulates (albeit broadly
defined) the aesthetic of
tradition-into-freedom and vice

versa espoused by the second and
third wave of avant-garde jazz
musicians. [...] As Timothy
Marquand wrote in the liner notes
to that LP, “From Rag Time to No
Time is not a chronological survey
of jazz styles. It is about a
circle of communication, and
underlying sense of community that
improvising musicians feel when
they gather to express themselves.
With honest and creative playing,
communal ties are strengthened and
the circle expands to welcome those
who share by listening.” (Clifford
Allen)

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10.05.2012

not this

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10.06.2012

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10.06.2012

not this

The acoustic part is: drums
- eight, various si zes and
texture; cymbals, fourteen,
various sizes, thicknesses,
weights, sounds; cowbells -
five, from six inches to si
xteen inches; wood surfaces
- five, wood blocks and ori
ental skulls; saucepans - t
wo. The amplified section o
f the kit is: amplified fra
me containing cymbals, wire
s, various kitchen equipmen
t, motor generators, spring
s, used with 3 contact mike
s (home-made), 2 volume ped
als, 1 octave splitter, 1 c
ompressor, 1 ring modulator
and oscillator, 1 amplifier

and two speakers.

10.06.2012

not that

At times, the music is sparse and
almost unbearably tense, as if it
could disintegrate at the slighte
st touch or dissolve into the thi
nnest air. At others, it is a scr
amble of impossibly high scratche

s and thudding percussive rumbles
as dense and impenet rable as the
softer moments are transparent. N
o reason but the non-reason of sp
ontaneity dictates the incl usion
of the gentle or the harsh; every
sound hangs in the air as its own
entity, unhindered by time and un
touched by pressures of context a

nd development.

10.07.2012

not this

At times, the music is sparse
and touched by pressures of c
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time and unsound hangs in the
air as its own almost unbeara
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ntle or the harsh; every onta
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mble of impossibly high scrat

chend development.

10.07.2012

not that

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of foaming

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liberties
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tapestry so music.alien

pursued fleet
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tricks detail. pres
n
ecam etom ecatom
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10.07.2012

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10.07.2012

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tdpbs batcw

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10.07.2012

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10.07.2012

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10.07.2012